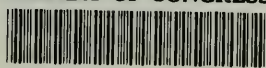


LIBRARY OF CONGRESS



00003204042







THE

HEROINES OF SHAKSPEARE:

COMPRISING THE

332
1463

PRINCIPAL FEMALE CHARACTERS

IN

The Plays of the Great Poet.

ENGRAVED UNDER THE DIRECTION OF

D. L. GLOVER,

FROM DRAWINGS BY EMINENT ARTISTS.



7
5
1
0
1
1

BOSTON:

PHILLIPS, SAMPSON & COMPANY.

[185-3]

PR2991
.H3
1820

List-
Mr Robt. H. Chapman
Mr 10 20

21

ADDRESS.

WHAT a celebrated critic (Mrs. Jameson) has applied to *one* of Shakspeare's Female characters may without much license be extended to *all*. Darting her far-glancing look from earth to heaven for some exquisite comparison, "to what," she asks, "shall we compare *them*?—to the silvery summer clouds which, even while we gaze on them, shift their hues and forms, dissolving into air and light and rainbow showers?—to the May morning, flush with opening blossoms and roseate dews, and 'charm of earliest birds'?—to some wild and beautiful melody, such as some shepherd-boy might 'pipe to *Amarillis* in the shade'?—to a mountain streamlet, now smooth as a mirror, in which the skies may glass themselves, and now leaping and sparkling in the sunshine—or rather, to the very sunshine itself—for so His genial spirit touches into life and beauty whatever it shines on!"

"No one," remarks Hazlitt, in his "Characters of Shakspeare's Plays,"—"no one ever hit the true perfection of the female character—the sense of weakness leaning on the strength of its affections for support—so well as SHAKSPEARE; no one ever so well painted natural tenderness, free from affectation and disguise; no one ever so well showed how delicacy and timidity, when driven to extremity, grow romantic and extravagant, for the romance of his heroines (in which they abound) is only an excess of the habitual prejudices of their sex, scrupulous of being false to their vows, truant to their

affections, and taught by the force of feeling when to forego the forms of propriety for the essence of it."

To embody such conceptions—to give to each exquisite creation a "local habitation" in the mind's eye—is the object of the present work. Artists of the highest reputation have been engaged to produce characteristic portraits of the great Shakspeare Heroines, to show them "not mere poetical abstractions, nor, as they have been termed, mere 'abstractions of the affections:'

But common clay ta'en from the common earth,
Moulded by God, and tempered by the tears
Of angels to the perfect form of—*woman*."

CONTENTS.

SUBJECT.	ARTIST.	PLAY.
✓MIRANDA,	<i>J. Hayter,</i>	Tempest.
✓JULIA,	<i>A. Egg,</i>	Two Gentlemen.
✓MRS. FORD,	<i>E. Corbould,</i>	Merry Wives.
✓OLIVIA,	<i>W. P. Frith,</i>	Twelfth Night.
✓ISABELLA,	<i>J. W. Wright,</i>	Measure for Measure.
✓BEATRICE,	<i>J. W. Wright,</i>	Much Ado.
✓TITANIA,	<i>K. Meadows,</i>	Mids. Night's Dream.
✓PRINCESS OF FRANCE,	<i>J. W. Wright,</i>	Love's Labor.
✓PORTIA,	<i>J. W. Wright,</i>	Merchant of Venice.
✓ROSALIND,	<i>K. Meadows,</i>	As You Like It.
✓HELENA,	<i>J. W. Wright,</i>	All's Well.
✓KATHERINE,	<i>A. Egg,</i>	Taming of the Shrew.
✓PERDITA,	<i>J. Hayter,</i>	Winter's Tale.
✓LUCIANA,	<i>J. W. Wright,</i>	Comedy of Errors.
✓LADY MACBETH,	<i>K. Meadows,</i>	Macbeth.
✓CONSTANCE,	<i>J. W. Wright,</i>	King John.
✓QUEEN TO RICHARD SECOND,	<i>S. Johnston,</i>	Richard Second.
✓LADY PERCY,	<i>J. W. Wright,</i>	King Henry IV.
✓LADY NORTHUMBERLAND,	<i>J. W. Wright,</i>	Henry IV. — Part 2.
✓PRINCESS KATHERINE,	<i>J. W. Wright,</i>	King Henry V.
✓JOAN OF ARC,	<i>J. W. Wright,</i>	King Henry VI.

✓	QUEEN MARGARET,	<i>J. W. Wright,</i>	King Henry VI.
✓	LADY GREY,	<i>J. W. Wright,</i>	King Henry VI.
✓	LADY ANNE,	<i>J. W. Wright,</i>	King Richard III.
✓	QUEEN KATHERINE,	<i>J. W. Wright,</i>	King Henry VIII.
✓	CRESSIDA,	<i>K. Meadows,</i>	Troilus and Cressida.
✓	VIRGILIA,	<i>A. Johnston,</i>	Coriolanus.
✓	PORTIA (wife of Brutus), . .	<i>J. W. Wright,</i>	Julius Cæsar.
✓	CLEOPATRA,	<i>K. Meadows,</i>	Antony and Cleopatra
✓	IMOGEN,	<i>J. W. Wright,</i>	Cymbeline.
✓	LAVINIA,	<i>J. W. Wright,</i>	Titus Andronicus.
✓	THASIA,	<i>E. Corbould,</i>	Pericles, Prince of Tyre
✓	CORDELIA,	<i>A. Johnston,</i>	King Lear.
✓	JULIET,	<i>J. Hayter,</i>	Romeo and Juliet
(front.) ✓	OPHELIA,	<i>J. Hayter,</i>	Hamlet.
✓	DESDEMONA,	<i>A. Egg,</i>	Othello

M I R A N D A .

Miranda. Alack, for pity !
 I, not rememb'ring how I cried out then,
 Will cry it o'er again ; it is a hint,
 That wrings mine eyes to't.—Wherefore did they not
 That hour destroy us ?

Prospero. Well demanded, wench ;
 My tale provokes that question. Dear, they durst not ;
 So dear the love my people bore me ; nor set
 A mark so bloody on the business ; but
 With colors fairer painted their foul ends.
 In few, they hurried us aboard a bark ;
 Bore us some leagues to sea ; where they prepar'd
 A rotten carcase of a boat, not rigg'd,
 Nor tackle, sail, nor mast ; the very rats
 Instinctively had quit it : there they hoist us,
 To cry to the sea that roar'd to us ; to sigh
 To the winds, whose pity, sighing back again,
 Did us but loving wrong.

Miranda. Alack ! what trouble
 Was I then to you !

Prospero. O ! a cherubim
 Thou wast, that did preserve me ! Thou didst smile,
 Infused with a fortitude from heaven,
 When I have deck'd the sea with drops full salt ;
 Under my burden groan'd ; which rais'd in me
 An undergoing stomach, to bear up
 Against what should ensue.

Miranda. How came we ashore ?

Prospero. By Providence divine,
 Some food we had, and some fresh water, that
 A noble Neapolitan, Gonzalo,
 Out of his charity (who being then appointed
 Master of this design), did give us ; with
 Rich garments, linens, stuffs, and necessities,
 Which since have steaded much ; so, of his gentleness,
 Knowing I loved my books, he furnish'd me,
 From my own library, with volumes that
 I prize above my dukedom.

Miranda. 'Would, I might
 But ever see that man !



J. Barber

W. H. & T. 1840

Maria

Maria
1840

JULIA.

Julia. I would I knew his mind.

Lucetta. Peruse this paper, madam.

Julia. "To Julia," — Say, from whom?

Lucetta. That the contents will show.

Julia. Say, say; who gave it thee?

Lucetta. Sir Valentine's page; and sent, I think, from Proteus;
He would have given it you, but I, being in the way,
Did in your name receive it; pardon the fault, I pray.

Julia. Now, by my modesty, a goodly broker!
Dare you presume to harbor wanton lies?
To whisper and conspire against my youth?
Now, trust me, 't is an office of great worth,
And you an officer fit for the place.
There take the paper, see it be returned;
Or else return no more into my sight.

Lucetta. To plead for love deserves more fee than hate.

Julia. Will you begone?

Lucetta. That you may ruminate. [*Exit.*]

Julia. And yet I would I had o'erlooked the letter.

It were a shame to call her back again,
And pray her to a fault for which I chid her.
What fool is she, that knows I am a maid,
And would not force the letter to my view!
Since maids, in modesty, say *No* to that
Which they would have the profferer construe *Ay*!
Fie, fie, how wayward is this foolish love,
That, like a testy babe, will scratch the nurse,
And presently, all humbled, kiss the rod!
How churlishly I chid Lucetta hence,
When willingly I would have had her here!
How angerly I taught my brow to frown,
When inward joy enforced my heart to smile!
My penance is, to call Lucetta back,
And ask remission for my folly past: —
What ho! Lucetta!

TWO GENTLEMEN OF VERONA. — *Act I., Scene II.*



A 100

Julia

GENTLEMAN

MRS. FORD.

Mrs. Ford. Why, this is the very same; the very hand, the very words: What doth he think of us?

Mrs. Page. Nay, I know not; it makes me almost ready to wrangle with mine own honesty. I'll entertain myself like one that I am not acquainted withal; for, sure, unless he know some strain in me, that I know not myself, he would never have boarded me in this fury.

Mrs. Ford. Boarding call you it? I'll be sure to keep him above deck.

Mrs. Page. So will I; if he come under my hatches, I'll never to sea again. Let's be revenged on him; let's appoint him a meeting; give him a show of comfort in his suit; and lead on with a fine-baited delay, till he hath pawned his horses to mine Host of the Garter.

Mrs. Ford. Nay, I will consent to act any villany against him, that may not sully the chariness of our honesty. O, that my husband saw this letter! it would give eternal food to his jealousy.

Mrs. Page. Why, look, where he comes; and my good man, too; he's as far from jealousy, as I from giving him cause; and that, I hope, is an unmeasurable distance.

Mrs. Ford. You are the happier woman.

Mrs. Page. Let's consult together against this greasy knight: Come hither.

MERRY WIVES OF WINDSOR.—*Act II., Scene II.*



C. H. Ford

MILLY WIFE OF W
1800

PHILLIPS

OLIVIA.

Viola. I see you what you are : you are too proud ;
But, if you were the devil, you are fair.
My lord and master loves you ; O, such love
Could be but recompensed, though you were crowned
The nonpareil of beauty !

Olivia. How does he love me ?

Viola. With adorations, with fertile tears,
With groans that thunder love, with sighs of fire.

Olivia. Your lord does know my mind, — I cannot love him :
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth ;
In voices well divulged, free, learned, and valiant,
And in dimension and the shape of nature
A gracious person : but yet I cannot love him ;
He might have took his answer long ago.

Viola. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense, —
I would not understand it.

Olivia. Why, what would you ?

Viola. Make me a willow cabin at your gate,
And call upon my soul within the house ;
Write loyal cantons of contemnéd love,
And sing them loud even in the dead of night ;
Holla your name to the reverberate hills,
And make the babbling gossip of the air
Cry out, Olivia ! O, you should not rest
Between the elements of air and earth,
But you should pity me.

Olivia. You might do much : — what is your parentage ?

Viola. Above my fortunes, yet my state is well .
I am a gentleman.

Olivia. Get you to your lord ;
I cannot love him : let him send no more ;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well :
I thank you for your pains : spend this for me.

TWELFTH NIGHT. — Act I., Scene V.



er th

Harper

Act 1 S-5

ISABELLA

Isabella. I have a brother is condemn'd to die:
I do beseech you, let it be his fault,
And not my brother.

Angelo. Condemn the fault, and not the actor of it?
Why, every fault's condemn'd, ere it be done.
Mine were the very cypher of a function.
To fine the faults, whose fine stands in record,
And let go by the actor.

Isabella. O just, but severe law!
I had a brother then.—Heaven keep your honor!
Must he needs die?

Angelo. Maiden, no remedy.
He's sentenc'd: 'tis too late.

Isabella. Too late? why, no; I, that do speak a word.
May call it back again: Well, believe this,
No ceremony that to great ones 'longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace,
As mercy does. If he had been as you,
And you as he, you would have slipt like him;
But he, like you, would not have been so stern.

Angelo. 'Pray you, begone.

Isabella. I would to Heaven I had your potency,
And you were Isabel! should it then be thus?
No; I would tell what 'twere to be a judge,
And what a prisoner.

Angelo. Your brother is a forfeit of the law,
And you but waste your words.
It is the law, not I, condemns your brother:
Were he my kinsman, brother, or my son,
It should be thus with him;—he must die to-morrow.

Isabella. To-morrow? O, that's sudden! Spare him, spare
him:
He's not prepar'd for death!

MEASURE FOR MEASURE.—Act II., Scene II.



211

Glover

St. Anne

REPRODUCED
Art 2 Sc 2

BEATRICE.

Beatrice. I pray you, is signior Montano returned from the wars, or no ?

Messenger. I know none of that name, lady ; there was none such in the army of any sort.

Leonato. What is he that you ask for, niece ?

Hero. My cousin means signior Benedick of Padua.

Messenger. O, he is returned ; and as pleasant as ever he was.

Beatrice. He set up his bills here in Messina, and challenged Cupid at the flight : and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt.—I pray you, how many hath he killed and eaten in these wars ? But how many hath he killed ? for, indeed, I promised to eat all of his killing.

Leonato. 'Faith, niece, you tax signior Benedick too much ; but he'll be meet with you, I doubt it not.

Messenger. He hath done good service, lady, in these wars.

Beatrice. You had musty victual, and he hath holp to eat it : he is a very valiant trencher-man, he hath an excellent stomach.

Messenger. And a good soldier too, lady.

Beatrice. And a good soldier to a lady :—But what is he to a lord ?

Messenger. A lord to a lord, a man to a man ; stuffed with all honorable virtues.

Beatrice. It is so, indeed ; he is no less than a stuffed man :—But for the stuffing,—Well, we are all mortal.

MUCH ADO ABOUT NOTHING.—*Act I., Scene I.*



W. Wight

TITANIA.

Titania. My Oberon ! what visions have I seen !
Methought I was enamor'd of an ass.

Oberon. There lies your love.

Titania. How came these things to pass ?
O, how mine eyes do loathe his visage now !

Oberon. Silence, awhile.—Robin, take off this head.—
Titania, music call ; and strike more dead
Than common sleep, of all these five the sense.

Titania. Music, ho ! music : such as charmeth sleep.

Puck. Now, when thou wak'st, with thine own fool's eyes peep.

Oberon. Sound, music. [*Still music.*] Come, my queen, take
hands with me,

And rock the ground whereon these sleepers be.
Now thou and I are new in amity ;
And will, to-morrow midnight, solemnly,
Dance in Duke Theseus' house triumphantly,
And bless it to all fair posterity :
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

Puck. Fairy king, attend and mark ;
I do hear the morning lark.

Oberon. Then, my queen, in silence sad,
Trip we after the night's shade :
We the globe can compass soon,
Swifter than the wand'ring moon.

Titania. Come, my lord ; and in our flight,
Tell me how it came this night,
That I sleeping here was found
With these mortals on the ground.

[*Exeunt.*]

MIDSUMMER NIGHT'S DREAM Act IV., Scene I.



1811 1812

1811 1812

PRINCESS OF FRANCE.

Princess. Amaz'd, my lord! Why looks your highness sad?

Rosaline. Help, hold his brows! he'll swoon! Why look
you pale?

Sea-sick, I think, coming from Muscovy.

Biron. Thus pour the stars down plagues for perjury.

Can any face of brass hold longer out?—

Here stand I, lady; dart thy skill at me;

Bruise me with scorn, confound me with a flout;

Thrust thy sharp wit quite through my ignorance;

Cut me to pieces with thy keen conceit;

And I will wish thee never more to dance,

Nor never more in Russian habit wait.

O! never will I trust to speeches penn'd,

Nor to the motion of a schoolboy's tongue,

Nor ever come in visor to my friend;

Nor woo in rhyme like a blind harper's song;

Taffata phrases, silken terms precise,

Three pil'd hyperboles, spruce affectation,

Figures pedantical; these summer-flies

Have blown me full of maggot ostentation.

I do forswear them, and I here protest,

By this white glove (how white the hand, God knows!),

Henceforth my wooing mind shall be express'd

In russet yeas, and honest kersey noes;

And, to begin, wench,—so God help me, la!

My love to thee is sound, sans crack or flaw.

LOVE'S LABOR'S LOST.—Act V., Scene II.



THE LONDON LITHOGRAPHER

1827

PORTIA.

Portia. By my troth, Nerissa, my little body is a-weary of this great world.

Nerissa. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: And yet, for aught I see, they are as sick, that surfeit with too much, as they that starve with nothing. It is no mean happiness therefore to be seated in the mean; superfluity comes sooner by white hairs, but competency lives longer.

Portia. Good sentences, and well pronounced.

Nerissa. They would be better, if well followed.

Portia. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions; I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps over a cold decree; such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband:—O me, the word choose! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?

Nerissa. Your father was ever virtuous: and holy men, at their death, have good inspirations; therefore, the lottery that he hath devised in these three chests, of gold, silver and lead (whereof who chooses his meaning chooses you), will, no doubt, never be chosen by any rightly, but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Portia. I pray thee over-name them; and, as thou namest them, I will describe them; and, according to my description, level at my affection.

MERCHANT OF VENICE. — *Act I., Scene II.*



J. W. Wright

D. L. Glover & F. Harper

Portia

MERCHANT OF VENICE
Act 1 Sc 2

ROSALIND.

Celia. Didst thou hear these verses?

Rosalind. O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear

Celia. That's no matter; the feet might bear the verses.

Rosalind. Ay, but the feet were lame, and could not bear themselves without the verse, and therefore stood lamely in the verse.

Celia. But didst thou hear, without wondering, how thy name should be hang'd and carv'd upon these trees?

Rosalind. I was seven of the nine days out of the wonder, before you came; for look here what I found on a palm-tree: I never was so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember.

Celia. Trow you, who hath done this?

Rosalind. Is it a man?

Celia. And a chain, that you once wore, about his neck: Change you color?

Rosalind. I pr'ythee, who?

Celia. O lord, lord! it is a hard matter for friends to meet, but mountains may be removed with earthquakes, and so encounter.

Rosalind. Nay, but who is it?

Celia. Is it possible?

Rosalind. Nay, I pray thee now, with most petitionary vehemence, tell me who it is?

Celia. O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all whooping?

Rosalind. Good my complexion! dost thou think, though I am caparison'd like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea of discovery. I pr'ythee tell me, who is it? quickly, and speak apace; I would thou couldst stammer, that thou mightest pour this concealed man out of thy mouth, as wine comes out of a narrow-mouth'd bottle; either too much at once, or none at all. I pr'ythee take the cork out of thy mouth, that I may drink thy tidings.

AS YOU LIKE IT.—Act III., Scene II.



K. Mead, sculp.

J. L. Thomas, del.

HELENA.

Helena. Which is the Frenchman ?

Diana. He ;

That with the plume : 'tis a most gallant fellow ;
I would he lov'd his wife : if he were honest,
He were much goodlier :—Is't not a handsome gentleman ?

Helena. I like him well.

Diana. 'Tis pity, he is not honest : Yond's that same knave,
That leads him to these places ; were I his lady,
I'd poison that vile rascal.

Helena. Which is he ?

Diana. That Jack-an-apes with scarfs : Why is he melancholy ?

Helena. Perchance he's hurt i'the battle.

Parolles. Lose our drum ! well.

Mariana. He's shrewdly vex'd at something : Look, he has spied
us.

Widow. Marry, hang you !

Mariana. And your courtesy for a ring carrier !

Exeunt BERTRAM, PAROLLES, Officers,
and Soldiers.

Widow. The troop is past : Come, pilgrim, I will bring you
Where you shall host : of enjoin'd penitents
There's four or five, to great Jaques bound,
Already at my house.

Helena. I humbly thank you :
Please it this matron, and this gentle maid,
To eat with us to-night, the charge, and thanking,
Shall be for me ; and, to requite you further,
I will bestow some precepts on this virgin,
Worthy the note.

Both. We'll take your offer kindly.

ALL'S WELL THAT ENDS WELL.—*Act III., Scene V.*



KATHARINE.

Katharine. They call me—Katharine, that do talk of me.

Petruchio. You lie, in faith; for you are call'd plain Kate,
And bonny Kate, and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate,
For dainties are all cates; and therefore, Kate,
Take this of me, Kate of my consolation,—
Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and thy beauty sounded
(Yet not so deeply as to thee belongs),
Myself am mov'd to woo thee for my wife.—

Katharine. Mov'd! in good time; let him that mov'd you hither,
Remove you hence: I knew you at the first,
You were a moveable.

Petruchio. Why, what's a moveable?

Katharine. A joint-stool.

Petruchio. Thou hast hit it: come, sit on me.

Katharine. Asses are made to bear, and so are you.

Petruchio. Women are made to bear, and so are you.

Katharine. No such jade, sir, as you, if me you mean.

Petruchio. Alas, good Kate, I will not burden thee;
For knowing thee to be but young and light,—

Katharine. Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

Petruchio. Should be? Should buz.

Katharine. Well ta'en, and like a buzzard—

Petruchio. O, slow-wing'd turtle! shall a buzzard take thee?

Katharine. Ay, for a turtle; as he takes a buzzard—

Petruchio. Come, come, you wasp; i'faith, you are too angry.

Katharine. If I be waspish, best beware my sting.

Petruchio. My remedy is then, to pluck it out

TAMING OF THE SHREW.—*Act II., Scene I.*



N. 1. 66

Engraving

Printed by J. G. Smith

PERDITA.

Florizel. What you do,
Still betters what is done. When you speak, sweet,
I'd have you do it ever : when you sing,
I'd have you buy and sell so ; so give alms ;
Pray so ; and, for the ordering your affairs,
To sing them too : When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that ; move still, still so, and own
No other function : Each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.

Perdita. O Doricles,
Your praises are too large : but that your youth,
And the true blood, which fairly peeps through it,
Do plainly give you out an unstain'd shepherd ;
With wisdom I might fear, my Doricles,
You woo'd me the false way.

Florizel. I think, you have
As little skill to fear, as I have purpose
To put you to't.—But, come ; our dance, I pray :
Your hand, my Perdita : so turtles pair,
That never mean to part.

Perdita. I'll swear for 'em.

WINTER'S TALE. *Act IV., Scene III.*



Hayter

Hayter

W. HAYTER del.
J. HAYTER sculp.

LUCIANA.

Adriana. Neither my husband, nor the slave returned,
That in such haste I sent to seek his master !
Sure, Luciana, it is two o'clock.

Luciana. Perhaps some merchant hath invited him,
And from the mart he's somewhere gone to dinner.
Good sister, let us dine, and never fret :
A man is master of his liberty :

Time is their master ; and, when they see time,
They'll go, or come : If so, be patient, sister.

Adriana. Why should their liberty than ours be more ?

Luciana. Because their business still lies out o' door.

Adriana. Look, when I serve him so, he takes it ill.

Luciana. O, know, he is the bridle of your will.

Adriana. There's none, but asses, will be bridled so.

Luciana. Why, headstrong liberty is lashed with woe.

There's nothing, situate under heaven's eye,
But hath his bound, in earth, in sea, in sky :
The beasts, the fishes, and the winged fowls,
Are their males' subjects, and at their controls :
Men, more divine, and masters of all these,
Lords of the wide world, and wild watery seas,
Indued with intellectual sense and souls,
Of more preëminence than fish or fowls.
Are masters to their females, and their lords :
Then let your will attend on their accords.

COMEDY OF ERRORS. — *Act II., Scene I.*



LADY MACBETH.

Lady Macbeth. Go, get some water;
And wash this filthy witness from your hand.—
Why did you bring these daggers from the place?
They must lie there: Go, carry them; and smear
The sleepy grooms with blood.

Macbeth. I'll go no more:
I am afraid to think what I have done;
Look on't again, I dare not.

Lady Macbeth. Infirm of purpose!
Give me the daggers: The sleeping, and the dead,
Are but as pictures: 'tis the eye of childhood,
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt. *[Exit. Knocking within.]*

Macbeth. Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here! Ha! they pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnadine,
Making the green—one red.

Re-enter LADY MACBETH.

Lady Macbeth. My hands are of your color: but I shame
To wear a heart so white. *[Knock.]* I hear a knocking
At the south entry:—retire we to our chamber:
A little water clears us of this deed:
How easy is it then? Your constancy
Hath left you unattended.—*[Knocking.]* Hark! more knocking:
Get on your night-gown, lest occasion call us,
And show us to be watchers:—Be not lost
So poorly in your thoughts.

Macbeth. To know my deed,—'twere best not know myself.
[Knock.]
Wake Duncan with thy knocking! I would, thou could'st?
[Exeunt.]

MACBETH.—*Act II., Scene II.*



K. Meadell

Le Cour & Co.

Lady Macbeth.

Macbeth
Act 2. sc. 2.

CONSTANCE.

Constance. I will instruct my sorrows to be proud:
For grief is proud, and makes his owner stout.
To me, and to the state of my great grief,
Let kings assemble; for my grief's so great,
That no supporter but the huge firm earth
Can hold it up: here I and sorrow sit;
Here is my throne, bid kings come bow to it.

She throws herself on the ground.

Enter KING JOHN, KING PHILIP, LEWIS, BLANCH, ELINOR, Bastard
AUSTRIA, and Attendants.

King Philip. 'Tis true, fair daughter; and this blessed day.
Ever in France shall be kept festival:
To solemnize this day, the glorious sun
Stays in his course, and plays the alchemist;
Turning, with splendor of his precious eye,
The meagre cloddy earth to glistening gold:
The yearly course, that brings this day about,
Shall never see it but a holiday.

Constance. A wicked day, and not a holyday!— [*Rising.*
What hath this day deserv'd? what hath it done;
That it in golden letters should be set,
Among the high tides, in the calendar?
Nay, rather, turn this day out of the week;
This day of shame, oppression, perjury:
Or if it must stand still, let wives with child
Pray, that their burdens may not fall this day,
Lest that their hopes prodigiously be cross'd;
But on this day, let seamen fear no wreck,
No bargains break, that are not this day made:
This day, all things begun come to ill end;
Yea, faith itself to hollow falsehood change!

KING JOHN.—*Act III, Scene 1.*



QUEEN TO RICHARD II.

1 *Lady*. Madam, we'll tell tales.

Queen. Of sorrow, or of joy?

1 *Lady*. Of either, madam.

Queen. Of neither, girl;

For if of joy, being altogether wanting,
It doth remember me the more of sorrow;
Or if of grief, being altogether had,
It adds more sorrow to my want of joy:
For what I have, I need not to repeat;
And what I want, it boots not to complain.

1 *Lady*. Madam, I'll sing.

Queen. 'T is well that thou hast cause;
But thou should'st please me better, would'st thou weep.

1 *Lady*. I could weep, madam, would it do you good.

Queen. And I could weep, would weeping do me good,
And never borrow any tear of thee.
But stay, here come the gardeners:
Let's step into the shadow of these trees.

Enter a Gardener and two Servants.

My wretchedness unto a row of pins,
They'll talk of state; for every one doth so
Against a change: Woe is forerun with woe.

RICHARD II. — *Act III., Scene IV.*



Queen of Richard I

W. P. 1851

LADY PERCY.

Lady Percy. In faith,
I'll know your business, Harry, that I will
I fear, my brother Mortimer doth stir
About his title; and hath sent for you,
To line his enterprise: But if you go——

Hotspur. So far afoot. I shall be weary, love.

Lady Percy. Come, come, you paraquito, answer me
Directly to this question that I ask.
In faith, I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.

Hotspur. Away,
Away, you trifler!—Love! I love thee not,
I care not for thee, Kate; this is no world,
To play with mammets, and to tilt with lips:
We must have bloody noses, and crack'd crowns,
And pass them current too.—Gods me, my horse!—
What say'st thou, Kate? what wouldst thou have with me?

Lady Percy. Do you not love me? do you not indeed?
Well, do not then; for since you love me not,
I will not love myself. Do you not love me?
Nay, tell me, if you speak in jest, or no.

Hotspur. Come, wilt thou see me ride?
And when I am o' horseback, I will swear
I love thee infinitely. But hark you, Kate;
I must not have you henceforth question me
Whither I go, nor reason whereabout:
Whither I must, I must; and, to conclude,
This evening must I leave you, gentle Kate.
I know you wise; but yet no further wise,
Than Harry Percy's wife: constant you are;
But yet a woman: and for secrecy,
No lady closer; for I well believe,
Thou wilt not utter what thou dost not know;
And so far will I trust thee, gentle Kate!

Lady Percy. How! so far?

Hotspur. Not an inch further. But hark you, Kate?
Whither I go, thither shall you go too;
To-day will I set forth, to-morrow you.—
Will this content you, Kate?

Lady Percy. It must, of force.

KING HENRY IV., Part I.—Act II., Scene III.



Emily

L A D Y N O R T H U M B E R L A N D .

Northumberland. Beshrew your heart,
Fair daughter ! you do draw my spirits from me.
With new lamenting ancient oversights.
But I must go, and meet with danger there ;
Or it will seek me in another place,
And find me worse provided.

Lady Northumberland. O, fly to Scotland,
Till that the nobles, and the armed commons,
Have of their puissance made a little taste.

Lady Percy. If they get ground and vantage of the king,
T'nen join you with them, like a rib of steel,
To make strength stronger ; but, for all our loves,
First let them try themselves : So did your son ;
He was so suffered ; so came I a widow ;
And never shall have length of life enough,
To rain upon remembrance with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to my noble husband.

Northumberland. Come, come, go in with me : 't is with my mind,
As with the tide swelled up into its height,
That makes a still-stand, running neither way.
Fain would I go to meet the archbishop,
But many thousand reasons hold me back : ——
I will resolve for Scotland ; there am I,
Till time and vantage crave my company.

HENRY IV. — *Act II., Scene II.*



Young Woman

PRINCESS KATHARINE OF FRANCE.

King Henry. Come, your answer in broken musick ; for thy voice is musick, and thy English broken : therefore, queen of all, Katharine, break thy mind to me in broken English. Wilt thou have me ?

Princess Katharine. Dat is, as it shall please de *roy mon pere*.

King Henry. Nay, it will please him well, Kate ; it shall please him, Kate.

Princess Katharine. Den it shall also content me.

King Henry. Upon that I will kiss your hand, and I call you—my queen.

Princess Katharine. *Laissez, mon seigneur, laissez, laissez : ma foy, je ne veux point que vous abaissez vostre grandeur, en baisant la main d'une vostre indigne serviteure ; excusez moy, je vous supplie, mon tres puissant seigneur.*

King Henry. Then I will kiss your lips, Kate.

Princess Katharine. *Les dames, et damoiselles, pour estre baisees devant leur nopces, il n'est pas le coutume de France.*

King Henry. Madam, my interpreter, what says she ?

Alice. Dat it is not be de fashion *pour les ladies* of France—I cannot tell what is, *baiser*, en English.

King Henry. To kiss.

Alice. Your majesty *entendre* better *qu moy*.

King Henry. It is not the fashion for the maids in France to kiss before they are married, would she say ?

Alice. *Ouy, vrayment.*

King Henry. O Kate, nice customs curt'sy to great kings. Dear Kate, you and I cannot be confined within the weak list of a country's fashion : we are the makers of manners, Kate ; and the liberty that follows our places, stops the mouths of all find-faults ; as I will do yours, for upholding the nice fashion of your country, in denying me a kiss : therefore patiently, and yielding. [*Kissing her.*] You have witchcraft in your lips, Kate : there is more eloquence in a sugar touch of them than in the tongues of the French council ; and they should sooner persuade Harry of England, than a general petition of monarchs

KING HENRY V.—Act V., Scene II.



JOAN OF ARC.

Pucelle. First, let me tell you whom you have condemn'd;
Not one begotten of a shepherd swain,
But issu'd from the progeny of kings;
Virtuous, and holy; chosen from above,
By inspiration of celestial grace,
To work exceeding miracles on earth.
I never had to do with wicked spirits:
But you,—that are polluted with your lusts,
Stain'd with the guiltless blood of innocents,
Corrupt and tainted with a thousand vices,—
Because you want the grace that others have,
You judge it straight a thing impossible
To compass wonders, but by help of devils.
No, misconceived! Joan of Arc hath been
A virgin from her tender infancy,
Chaste and immaculate in very thought;
Whose maiden blood, thus rigorously effus'd,
Will cry for vengeance at the gates of heaven.

York. Ay, ay;—away with her to execution.

Warwick. And hark ye, sirs; because she is a maid,
Spare for no fagots, let there be enough:
Place barrels of pitch upon the fatal stake,
That so her torture may be shortened.

Pucelle. Will nothing turn your unrelenting hearts?

KING HENRY VI. *Part I.—Act V., Scene IV.*



Ann of the

QUEEN MARGARET.

Queen Margaret. Great lords, wise men ne'er sit and
wail their loss,
But cheerly seek how to redress their harms.
What, though the mast be now blown overboard,
The cable broke, the holding anchor lost,
And half our sailors swallow'd in the flood ?
Yet lives our pilot still : Is't meet, that he
Should leave the helm, and, like a fearful lad,
With tearful eyes add water to the sea,
And give more strength to that which hath too much ;
Whiles, in his moan, the ship splits on the rock,
Which industry and courage might have sav'd ?
Ah, what a shame ! ah, what a fault were this !
Say, Warwick was our anchor ! What of that ?
And Montague our top-mast ; What of him ?
Our slaughter'd friends the tackles ; What of these ?
Why, is not Oxford here another anchor ?
And Somerset another goodly mast ;
The friends of France our shrouds and tacklings ?
And, though unskilful, why not Ned and I
For once allow'd the skilful pilot's charge ?
We will not from the helm, to sit and weep ;
But keep our course, though the rough wind say—no,
From shelves and rocks that threaten us with wreck.
As good to chide the waves as speak them fair.
And what is Edward, but a ruthless sea ?
What Clarence, but a quicksand of deceit ?
And Richard, but a ragged fatal rock ?
All these the enemies to our poor bark.
Say, you can swim ; alas, 'tis but a while :
Tread on the sand ; why, there you quickly sink ;
Bestride the rock ; the tide will wash you off,
Or else you famish, that's a threefold death.
This speak I, lords, to let you understand,
In case some one of you would fly from us,
That there's no hop'd-for mercy with the brothers,
More than with ruthless waves, with sands, and rocks.
Why, courage, then ! what cannot be avoided,
'Twere childish weakness to lament, or fear.

KING HENRY VI., *Part III.*—*Act V., Scene IV.*



LADY GREY.

King Edward. 'T were pity they should lose their father's land.

Lady Grey. Be pitiful, dread lord, and grant it, then.

King Edward. Lords, give us leave; I'll try this widow's will.

Gloucester. Ay, good leave have you; for you will have leave,
Till youth take leave, and leave you to the crutch.

[*GLOUCESTER and CLARENCE retire to the other side.*]

King Edward. Now tell me, madam, do you love your children?

Lady Grey. Ay, full as dearly as I love myself.

King Edward. And would you not do much to do them good?

Lady Grey. To do them good, I would sustain some harm.

King Edward. Then get your husband's lands, to do them good.

Lady Grey. Therefore I came unto your majesty.

King Edward. I'll tell you how these lands are to be got.

Lady Grey. So shall you bind me to your highness' service.

King Edward. What service wilt thou do me, if I give them?

Lady Grey. What you command, that rests in me to do.

KING HENRY VI. — *Act III., Scene II.*



L A D Y A N N E .

Anne. Avaunt, thou dreadful minister of hell !
Thou hadst but power over his mortal body,
His soul thou canst not have ; therefore, be gone.

Gloucester. Sweet saint, for clarity, be not so curst.

Anne. Foul devil, for God's sake, hence, and trouble us not,
For thou hast made the happy earth thy hell,
Fill'd it with cursing cries, and deep exclaims.
If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries ;
O, gentlemen, see, see ! dead Henry's wounds
Open their congeal'd mouths, and bleed afresh !—
Blush, blush, thou lump of foul deformity ;
For 'tis thy presence that exhales this blood
From cold and empty veins, where no blood dwells :
Thy deed, inhuman and unnatural,
Provokes this deluge most unnatural.—
O God, which this blood mad'st, revenge his death !
O earth, which this blood drink'st, revenge his death !
Either, heaven, with lightning strike the murderer dead,
Or, earth, gape open wide, and eat him quick ;
As thou dost swallow up this good king's blood,
Which his hell-governed arm hath butchered !

KING RICHARD III.—*Act I., Scene II.*



Prayer

QUEEN KATHERINE.

Griffith. She is asleep : Good wench, let's sit down quiet,
For fear we wake her ;—Sottly, gentle Patience.

Katherine. Spirits of peace, where are ye ? Are ye all gone ?
And leave me here in wretchedness behind ye ?

Griffith. Madam, we are here.

Katherine. It is not you I call for :
Saw ye none enter, since I slept ?

Griffith. None, madam.

Katherine. No ? Saw you not, even now, a blessed troop
Invite me to a banquet ; whose bright faces
Cast thousand beams upon me, like the sun ?
They promis'd me eternal happiness ;
And brought me garlands, Griffith, which I feel
I am not worthy yet to wear : I shall,
Assuredly.

Griffith. I am most joyful, madam, such good dreams
Possess your fancy.

Katherine. Bid the music leave,
They are harsh and heavy to me.

[*Music ceases.*]

Patience. Do you note,
How much her grace is alter'd on the sudden ?
How long her face is drawn ? How pale she looks,
And of an earthly cold ? Mark you her eyes ?

Griffith. She is going, wench ; pray, pray.

Patience. Heaven comfort her !

Katherine. Mine eyes grow dim,—Farewell,
My lord.—Griffith, farewell.—Nay, Patience,
You must not leave me yet. I must to bed ;
Call in more women.—When I am dead, good wench,
Let me be us'd with honor ; strew me over
With maiden flowers, that all the world may know
I was a chaste wife to my grave : embalm me,
Then lay me forth : although unqueen'd, yet like
A queen, and daughter to a king, inter me.
I can no more.

KING HENRY VIII.—*Act IV., Scene II.*



W. H. H. 1851

Prayer to the Virgin

CRESSIDA.

Troilus. Cressid, I love thee in so strain'd a purity,
That the blest gods—as angry with my fancy,
More bright in zeal than the devotion which
Cold lips blow to their deities—take thee from me.

Cressida. Have the gods envy ?

Pan. Ay, ay, ay, ay : 'tis too plain a case.

Cressida. And is it true, that I must go from Troy ?

Troilus. A hateful truth.

Cressida. What, and from Troilus too ?

Troilus. From Troy, and Troilus

Cressida. Is it possible ?

Troilus. And suddenly ; where injury of chance
Puts back leave-taking, justles roughly by
All time of pause, rudely beguiles our lips
Of all rejoindure, forcibly prevents
Our lock'd embrasures, strangles our dear vows
Even in the birth of our own laboring breath :
We two, that with so many thousand sighs
Did buy each other, must poorly sell ourselves
With the rude brevity and discharge of one.
Injurious time now, with a robber's haste,
Crams his rich thievery up, he knows not how :
As many farewells as be stars in heaven,
With distinct breath and consigned kisses to them,
He fumbles up into a loose adieu ;
And scants us with a single famish'd kiss.
Distasted with the salt of broken tears.

TROILUS AND CRESSIDA.—*Act IV., Scene IV*



K. Meissner.

L. L. 1872

Prophet

Prophet

VIRGILIA.

Coriolanus. My wife comes foremost · then the honor'd mould
Wnerein this trunk was fram'd, and in her hand
The grandchild to her blood. But, out, affection.
All bond and privilege of nature, break!
Let it be virtuous, to be obstinate.—
What is that curt'sy worth; or those doves' eyes,
Which can make gods forsworn?—I melt, and am not
Of stronger earth than others.—My mother bows;
As if Olympus to a molehill should
In supplication nod: and my young boy
Hath an aspect of intercession, which
Great nature cries, *Deny not*,—Let the Volces
Plough Rome, and harrow Italy; I'll never
Be such a gosling to obey instinct; but stand,
As if a man were author of himself,
And knew no other kin.

Virgilia. My lord and husband?

Coriolanus. These eyes are not the same I wore in Rome.

Virgilia. The sorrow, that delivers us thus chang'd,
Makes you think so.

Coriolanus. Like a dull actor now,
I have forgot my part, and I am out,
Even to a full disgrace. Best of my flesh,
Forgive my tyranny; but do not say,
For that, *Forgive our Romans*.—O, a kiss
Long as my exile, sweet as my revenge!
Now by the jealous queen of heaven, that kiss
I carried from thee, dear; and my true lip
Hath virgin'd it e'er since. You gods! I prate,
And the most noble mother of the world
Leave unsaluted: Sink, my knee, i' the earth; [*Kneels.*
Of thy deep duty more impression show
Than that of common sons.

CORIOLANUS.—*Act V., Scene III.*



1. 11:11-12

1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 8

ERROLAN'S
Act 5 Sc 5

PORTIA, WIFE OF BRUTUS.

Brutus. Kneel not, gentle Portia.

Portia. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it expected I should know no secrets
That appertain to you? Am I yourself,
But, as it were, in sort, or limitation:
To keep with you, at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

Brutus. You are my true and honorable wife;
As dear to me, as are the ruddy drops
That visit my sad heart.

Portia. If this were true, then should I know this secret.
I grant, I am a woman: but, withal,
A woman that Lord Brutus took to wife:
I grant I am a woman; but, withal,
A woman well reputed; Cato's daughter.
Think you, I am no stronger than my sex,
Being so father'd, and so husbanded?
Tell me your counsels, I will not disclose them:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh: Can I bear that with patience,
And not my husband's secrets?

Brutus. O ye gods,
Render me worthy of this noble wife!

[*Knocking within.*

Hark, hark! one knocks: Portia, go in a while;
And by and by thy bosom shall partake
The secrets of my heart.

All my engagements I will construe to thee,
All the charactery of my sad brows:—
Leave me with haste.

[*Exit PORTIA.*

JULIUS CÆSAR.—*Act II., Scene I.*



See the / 2nd

—

O Charmian,

Enter ALEXAS.

Cleopatra. How much unlike art thou Mark Antony!

How goes it with my brave Mark Antony?

Cleopatra. Mine ear must pluck it thence.

Say, *The firm Roman to great Egypt sends
This treasure of an oyster ; at whose foot
To mend the petty present, I will piece
Her opulent throne with kingdoms. All the east
Say thou, shall call her mistress.* So he nodded,
And soberly did mount a termagant steed,
Who neighed so high, that what I would have spoke
Was beastly dumb'd by him.

ANTONY AND CLEOPATRA. — *Act I. Scene V*



Elizabet

London: J. & J. Hatchard, 1841.

IMOGEN.

Imogen. Continues well, my lord, his health, beseech you ?

Iachimo. Well, madam.

Imogen. Is he disposed to mirth ? I hope, he is.

Iachimo. Exceeding pleasant : none a stranger there
So merry and so gamesome : he is call'd
The Briton reveller.

Imogen. When he was here,
He did incline to sadness ; and oft-times
Not knowing why.

Iachimo I never saw him sad.
There is a Frenchman his companion, one
An eminent monsieur, that, it seems, much loves
A Gallian girl at home : he furnaces
The thick sighs from him ; whiles the jolly Briton
(Your lord I mean) laughs from's free lungs, cries, *O !*
Can my sides hold, to think, that man,—who knows
By history, report, or his own proof,
What woman is, yea, what she cannot choose
But must be,—will his free hours languish for
Assured bondage ?

Imogen. Will my lord say so ?

Iachimo. Ay, madam : with his eyes in flood with laughter.
It is a recreation to be by,
And hear him mock the Frenchman : But, heavens know,
Some men are much to blame.

Imogen. Not he, I hope

Iachimo. Not he : But yet heaven's bounty towards him
might

Be used more thankfully. In himself, 'tis much ;
In you,—which I count his, beyond all talents.—
Whilst I am bound to wonder, I am bound
To pity too.

Imogen. What do you pity, sir ?

Iachimo. Two creatures, heartily.

Imogen. Am I one, sir ?

You look on me ; What wreck discern you in me,
Deserves your pity ?



LAVINIA.

Titus. Look, Marcus! ah, son Lucius, look on her.
When I did name her brothers, then fresh tears
Stood on her cheeks; as doth the honey dew
Upon a gather'd lily almost wither'd.

Marcus. Perchance, she weeps because they kill'd her husband;
Perchance, because she knows them innocent.

Titus. If they did kill thy husband, then be joyful
Because the law hath ta'en revenge on them.—
No, no, they would not do so foul a deed;
Witness the sorrow that their sister makes.—
Gentle Lavinia, let me kiss thy lips;
Or make some sign how I may do thee ease:
Shall thy good uncle, and thy brother Lucius,
And thou, and I, sit round about some fountain;
Looking all downwards, to behold our cheeks
How they are stain'd? like meadows, yet not dry
With miry slime left on them by a flood?
And in the fountain shall we gaze so long,
Till the fresh taste be taken from that clearness,
And made a brine pit with our bitter tears?
Or shall we cut away our hands, like thine?
Or shall we bite our tongues, and in dumb shows
Pass the remainder of our hateful days?
What shall we do? let us, that have our tongues,
Plot some device of further misery,
To make us wonder'd at, in time to come.

Lucius. Sweet father, cease your tears; for, at your grief,
See, how my wretched sister sobs and weeps.

Marcus. Patience, dear niece:—good Titus, dry thine eyes

Titus. Ah, Marcus, Marcus! brother, well I wot,
Thy napkin cannot drink a tear of mine,
For thou, poor man, hast drown'd it with thine own



J.W. Wright

'accusa'

THASIA.

Simonides. Who is the first that doth prefer himself?

Thaisa. A knight of Sparta, my renowned father;
And the device he bears upon his shield
Is a black Æthiop reaching at the sun;
The word, *Lux tua vita mihi.*

Simonides. He loves you well, that holds his life of you.

[*The second Knight passes*

Who is the second that presents himself?

Thaisa. A prince of Macedon, my royal father;
And the device he bears upon his shield
Is an armed knight that's conquered by a lady,
The motto thus, in Spanish, *Piu per dulçura que per fuerça.*

[*The third Knight passes.*

Simonides. And what's the third?

Thaisa. The third, of Antioch;
And his device, a wreath of chivalry:
The word, *Me pompæ prorexit apex.*

[*The fourth Knight passes.*

Simonides. What is the fourth?

Thaisa. A burning torch, that's turned upside down:
The word, *Quod me alit, me extinguit.*

Simonides. Which shows that beauty hath his power and will,
Which can as well inflame, as it can kill.

[*The fifth Knight passes.*

Thaisa. The fifth, a hand environed with clouds;
Holding out gold, that's by the touchstone tried;
The motto thus, *Sic spectanda fides.*

[*The sixth Knight passes.*

Simonides. And what's the sixth and last, which the knight himself
With such a graceful courtesy delivered?

Thaisa. He seems a stranger; but his present is
A withered branch, that's only green at top;
The motto, *In hac spe vivo.*

PERICLES. — *Act II., Scene II.*



E. Corbould

J. G. & Co.

Alfred

C O R D E L I A .

Cordelia. O you kind gods,
Cure this great breach in his abused nature !
The untun'd and jarring senses, O, wind up
Of this child-changed father !

Physician. So please your majesty,
That we may wake the king ? he hath slept long.

Cordelia. Be govern'd by your knowledge, and proceed
I' the sway of your own will. Is he array'd ?

Gentleman. Ay, madam ; in the heaviness of his sleep,
We put fresh garments on him.

Physician. Be by, good madam, when we do awake him :
I doubt not of his temperance.

Cordelia. Very well.

Physician. Please you, draw near.—Louder the musick there.

Cordelia. O my dear father ! Restoration, hang
Thy medicine upon my lips ; and let this kiss
Repair those violent harms, that my two sisters
Have in thy reverence made !

Kent. Kind and dear princess !

Cordelia. Had you not been their father, these white flakes
Had challeng'd pity of them. Was this a face
To be expos'd against the warring winds ?
To stand against the deep dread-bolted thunder ?
In the most terrible and nimble stroke
Of quick, cross-lightning ? to watch (poor perdu !)
With this thin helm ? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire ; And wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw ? Alack, alack !
'Tis wonder, that thy life and wits at once
Had not concluded all.—He wakes ; speak to him.

KING LEAR.—*Act VI., Scene VII.*



JULIET.

Romeo. See, how she leans her cheek upon her hand !
O, that I were a glove upon that hand,
That I might touch that cheek !

Juliet. Ah me !

Romeo. She speaks : —
O, speak again, bright angel ! for thou art
As glorious to this sight, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy-pacing clouds,
And sails upon the bosom of the air !

Juliet. O, Romeo, Romeo ! wherefore art thou Romeo ?
Deny thy father, and refuse thy name :
Or, if thou wilt not, be but sworn my love,
And I 'll no longer be a Capulet.

Romeo. Shall I hear more, or shall I speak at this ? [*Aside.*]

Juliet. 'T is but thy name that is my enemy ;
Thou art thyself though, not a Montague.
What 's Montague ? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name !
What 's in a name ? that which we call a rose
By any other name would smell as sweet ;
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes,
Without that title : — Romeo, doff thy name :
And for that name, which is no part of thee,
Take all myself.

Romeo. I take thee at thy word :
Call me but love, and I 'll be new baptized ;
Henceforth I never will be Romeo.

Juliet. What man art thou, that, thus bescreened in night,
So stumblest on my counsel ?

ROMEO AND JULIET. — Act II., Scene II.



Hayter.

F. Halpin

Portrait

ROMAN ART GALLERY

1. 1. 1.

OPHELIA.

Laertes.

O rose of May!

Dear maid, kind sister, sweet Ophelia!

O heavens! is 't possible, a young maid's wits

Should be as mortal as an old man's life?

Nature is fine in love; and, where 'tis fine,

It sends some precious instance of itself

After the thing it loves.

Ophelia. They bore him barefac'd on the bier;

Hey no nonny, nonny hey nonny:

And in his grave rain'd many a tear;—

Fare you well, my dove!

Laertes. Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

Ophelia. You must sing, *Down-a-down, an you call him a-down-a.*
O, how the wheel becomes it! it is the false steward, that stole his
master's daughter.

Laertes. This nothing's more than matter.

Ophelia. There's rosemary, that's for remembrance; 'pray you love,
remember: and there is pansies, that's for thoughts.

Laertes. A document in madness; thoughts and remembrance
fitted.

Ophelia. There's fennel for you, and columbines:—there's rue for
you; and here's some for me:—we may call it, herb of grace o' Sun-
days:—you may wear your rue with a difference. There's a daisy;—
I would give you some violets; but they withered all, when my father
died;—They say, he made a good end,—

For bonny sweet Robin is all my joy.

[Sings.

Laertes. Thought and affliction, passion, hell itself,
She turns to favor and to prettiness.

Ophelia. *And will he not come again?*

[Sings.

And will he not come again?

No, no, he is dead,

Go to thy death-bed,

He never will come again.

His beard was as white as snow,

All flaxen was his poll:

He is gone, he is gone,

And we cast away moan;

God a' mercy on his soul!

And of all Christian souls! I pray God. God be wi' you

HAMLET.—Act IV., Scene V.

DESDEMONA.

Othello. These things to hear,
Would Desdemona seriously incline:
But still the house affairs would draw her thence;
Which ever as she could with haste despatch,
She'd come again, and with a greedy ear
Devour up my discourse: Which I observing,
Took once a pliant hour; and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intently: I did consent;
And often did beguile her of her tears,
When I did speak of some distressful stroke,
That my youth suffer'd. My story being done,
She gave me for my pains a world of sighs:
She swore,—In faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful:
She wish'd she had not heard it; yet she wish'd
That heaven had made her such a man; she thanked me;
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint, I spake:
She lov'd me for the dangers I had pass'd;
And I lov'd her, that she did pity them.

OTHELLO.—*Act I., Scene III*

THE END.



Vol. 88

London 1851

THE
Atlas

Deacidified using the Bookkeeper process.
Neutralizing agent: Magnesium Oxide
Treatment Date: Feb. 2009

PreservationTechnologies

A WORLD LEADER IN COLLECTIONS PRESERVATION
111 Thomson Park Drive
Cranberry Township, PA 16066

WERT BOOKBINDING

JAN 1989

Grantville, PA

